

CAMERA SCRIPT

Project Number
02344/7048

'DOCTOR WHO'

SERIAL 4C

TX1975

'Ark in Space'

by Robert Holmes

EPISODE ONE

'4C'

Producer..... PHILIP HINCHCLIFFE
Director..... RODNEY BENNETT
P.A..... MARION McDougall
Script Editor..... ROBERT HOLMES
P.U.M..... GEORGE GALLACCIO
A.F.M..... RUSS KAREL
Assistant..... PAULINE SILCOCK

Designer..... ROGER MURRAY-LEACH
Costumes..... BARBARA KIDD
Make-up..... SYLVIA JAMES

T.M.1..... NIGEL WRIGHT
T.M.2..... TOMMY DAWSON
Sound Supervisor..... JOHN LLOYD
Grams Operator..... GORDON PHILLIPSON
Crew..... NUMBER TEN
Vision Mixer..... MARY KELLEHAR
Floor Assistant..... JOHN SMITH

Visual Effects..... JOHN FRIEDLANDER/TONY OXLEY

MONDAY, 28TH OCTOBER 1974

T.C.3

1100	-	1300	Camera Rehearsals
1300	-	1400	LUNCH
1400	-	1800	Camera Rehearsals (with 35mm TK-44 1430-1530)
1800	-	1900	DINNER
1900	-	1930	Line-up
1930	-	2200	RECORD VTC/6HT/95356 (+ SHIB) (with 35mm TK-44 1930-2030)

TRANSMISSION: 25TH JANUARY 1975

"DOCTOR WHO"

SERIAL 4C

'ARK IN SPACE'
by Robert Holmes

EPISODE ONE

CAST LIST

Doctor Who.....TOM BAKER
Harry Sullivan.....IAN MARTER
Sarah Jane Smith.....ELISABETH SLADEN
(Voices.....GLADYS SPENCER
PETER TUDDENHAM)

Non-Speaking Artists

Bodies in Pallets.....JAN GORAM
TINA ROACH
BARRY SUMMERFORD
PETER DUKE
RICHARD ARCHER
SEAN COONEY
ROY BRENT
LES CONRAD
Dune.....BRIAN JACOBS

'DOCTOR WHO'

02344/7048

SERIAL 4C

'Ark in Space'

EPISODE ONE

RUNNING ORDER

PAGE	SCENE	CHARACTERS	VFX	CAMS/ BOOMS	SHOTS
1	/V.T. CLOCK/ TELECINE 1 (Dur: 30") OPENING TITLES (ARK IN SPACE)			3A, Al M.O.F. T/J SLIDES	
----- RUN-ON (1) -----					
2	TELECINE 2 (Dur: 50") CLOSING TITLES (ARK IN SPACE)			Music on Tape T/J SLIDES	
----- RECORDING BREAK (1) REWIND T/K & /V.T. CLOCK/ RELOAD CAPTIONS -----					
3	1. SPACE STATION IN EARTH ORBIT VT INSERT 1 FOR EP. 3, P.33 REPLAY		Captions	5A, 4A 1A (AIDA & VASELINE)	1 1
----- RECORDING BREAK (2) CAM. 1 REPOS. /V.T. CLOCK/ CONTROL ROOM 1 VT INSERT 2 FOR EP. 3, P.36					
4			Autoguard Spark Gen.	3A, Al 1B (AIDA) 4A	2
----- RECORDING BREAK (3) CAM. 1 REPOS.					

'DOCTOR WHO' (4C) - 'Ark in Space' Ep. 1

RUNNING ORDER

PAGE	SCENE	CHARACTERS	VFX	CAMS/BOOMS	SHOTS
5	<u>/V.T. CLOCK/</u> CONTROL ROOMS 1 & 2 VT INSERT 3 FOR EP.3 P.37		Gelatinous Tentacle	3A, A1 1C (AIDA)	3
6	<u>/V.T. CLOCK/</u> RECORDING BREAK (4) CAM. 1 REPOS. 1A. INT. CRYOGENIC CHAMBER VT INSERT 4 FOR EP.3 P.37	EXTRAS	Gelatinous Tentacle	3A, A1 1D (AIDA)	4
RECORDING BREAK (5) CAM. 1 REPOS. AIDA OFF					
7	<u>TELECINE 3</u> (Dur: 30") OPENING TITLES (SONTARAN EXPERIMENT EP. 1)			M.O.F. T/J SLIDES	
----- RUN-ON (2) -----					
8	<u>TELECINE 4</u> (Dur: 50") CLOSING TITLES (SONTARAN EXPERIMENT EP. 1)			Music on Tape T/J SLIDES	
RECORDING BREAK (6) REWIND T/K - RELOAD CAPTIONS					
9	<u>1B. SPACE STATION IN EARTH ORBIT</u> (MODEL)		Model of Space Station	1A, A1	5
RECORDING BREAK (7)					

"DOCTOR WHO" (4C) - 'Ark in Space' Ep. 1
RUNNING ORDER

PAGE	SCENE	CHARACTERS	VFX	CAMS/ BOOMS	SHOTS
10	<u>TELECINE 5</u> (Dur: 30") OPENING TITLES (SONTARAN EXPERIMENT) (EP. 2)			M.O.F. T/J SLIDES	
----- RUN-ON (3) -----					
11	<u>TELECINE 6</u> (Dur: 50") CLOSING TITLES (SONTARAN EXPERIMENT EP. 2)			Music on Tape T/J SLIDES	
----- RECORDING BREAK (8) -----					
12	<u>2. INT. CONTROL</u> ROOM 1	DOCTOR HARRY SARAH	Tardis Flashing light. Torches/ Lanterns. Tardis key	3A/B, L1 Cl, 2A/B	6-16
18	<u>3. INT. CONTROL</u> ROOM 2	SARAH		4B, A1	17
19	<u>4. INT. CONTROL</u> ROOM 1	DOCTOR HARRY		2B Bl, Cl	18

"DOCTOR WHO" (4C) 'Ark in Space' Ep. 1
 RUNNING ORDER

PAGE	SCENE	CHARACTERS	VFX	CAMS/ BOOMS	SHOTS
20	<u>5. INT. CONTROL</u> <u>ROOM 2</u>	SARAH		4C (TRAP A1, 3C	19- 21
	RUN-ON (4)				
21	<u>6. INT. CONTROL</u> <u>ROOM 1</u>	DOCTOR HARRY		3B, B1 C1	22- 26
22	<u>7. INT. CONTROL</u> <u>ROOM 2</u>	SARAH		4B, A1	27
23	<u>8. INT. CONTROL</u> <u>ROOM 1</u>	DOCTOR HARRY		3B, B1 C1, 2A/D	28- 37
RECORDING BREAK (9) 2 to C 3 to E B1 to B2					
25	<u>9. INT. CONTROL</u> <u>ROOM 2</u>	HARRY DOCTOR SARAH		4C/B, A1 3E/F/C, D2 2C	38- 74
RECORDING BREAK (10)					
32	<u>10. INT. CONTROL</u> <u>ROOM 1</u>	HARRY DOCTOR	Auto-Guard	3Bn C1 2A/D 5B (SPARK)	75- 79

(d)

"DOCTOR WHO" (4C) 'Ark in Space' Ep. 1
RUNNING ORDER

PAGE	SCENE	CHARACTERS	VFX	CAMS/ BOOMS	SHOTS
33	<u>11. INT. CONTROL</u> <u>ROOM 2</u>	SARAH		4D (LOCKED OFF) AL	80
RECORDING BREAK (11) CLEAR SARAH & ROLL BACK & MIX					
33	<u>CONTINUE SCENE 11 -</u> <u>CONTROL ROOM 2</u>			4D, AL	81
RECORDING BREAK (12)					
34	<u>12. INT. CONTROL</u> <u>ROOM 1</u>	DOCTOR HARRY	Extensible probe. Dr.'s hat	3B, C1 2A 5B (SPARK)	82-83
RECORDING BREAK (13) SET UP SPFX. ON HAT					
34	<u>CONTINUE SCENE 12 -</u> <u>CONTROL ROOM 1</u>	DOCTOR HARRY	Hat smoking	3B, C1	84
35	<u>13. INT. CONTROL</u> <u>ROOM 2</u>	HARRY (VO)		4D, AL	85
RECORDING BREAK (14)					

"DOCTOR WHO" (4C) 'Ark in Space' Ep. 1
 RUNNING ORDER

PAGE	SCENE	CHARACTERS	VFX	CAMS/BOOMS	SHOTS
36	<u>15. INT. CONTROL</u> <u>ROOM 1</u>	DOCTOR HARRY	Autoguard	3B, Cl, 2A 5B (MODEL)	86-90
RECORDING BREAK (15)					
37	<u>17. INT. CONTROL</u> <u>ROOM 1</u>	DOCTOR HARRY	Dr's scarf burning cricket ball burning Autoguard	5B(SPARK) 3B/D, Cl 2A/B	91-96
RECORDING BREAK (16)					
38	<u>CONTINUE SCENE 17 -</u> <u>CONTROL ROOM 1</u>	DOCTOR HARRY		3B, Cl 2B	97-102
42	<u>18. INT. CONTROL</u> <u>ROOM 2</u>	DOCTOR HARRY		4D, A1	103
RECORDING BREAK (17)					
42	<u>CUT IN SHOT FOR</u> <u>SCENE 10 - CONTROL</u> <u>ROOM 2</u>		Harry's Shoe	3D	104
RECORDING BREAK (18)					
42	<u>CUT IN SHOT FOR</u> <u>SCENE 17 - CONTROL</u> <u>ROOM 2</u>		Harry's Shoe	2D	105
RECORDING BREAK (19)					

"DOCTOR WHO" (4C) 'Ark in Space' Ep. 1
 RUNNING ORDER

PAGE	SCENE	CHARACTERS	VFX	CAMS/BOOMS	SHOTS
43	<u>20. INT. CONTROL</u> <u>ROOM 2</u>	DOCTOR HARRY		4D, A1 B2, 3F	106-109
RECORDING BREAK (20)					
45	<u>14. INT. ACCESS</u> <u>CHAMBER</u>	SARAH VOICE		2E, A2 1E	110-114
RECORDING BREAK (21)					
47	<u>16. INT. ACCESS</u> <u>CHAMBER</u>	SARAH VOICE		A2, 1E	115
RECORDING BREAK (22)					
48	<u>19. INT. ACCESS</u> <u>CHAMBER</u>	SARAH	Smokey red vapour Dry ice	2E, A2	116
RECORDING BREAK (23)					
49	<u>21. INT. THE TRANSOM</u>	DOCTOR HARRY		FR-2, 5C 4E, FR-1	117-118
RECORDING BREAK (24) SET IN DOOR 1 LAY GRUB					

"DOCTOR WHO" (4C) 'Ark in Space' Ep. 1
 RUNNING ORDER

PAGE	SCENE	CHARACTERS	VFX	CAMS/BOOMS	SHOTS
49	<u>CONTINUE SCENE 21 - TRANSOM</u>	DOCTOR HARRY VOICE	Glob	FR-2, 5C 4E, FR-1 1X	119- 121

		RUN-ON (5)	5 TO D	FR2-3	
53	<u>22. INT. CUBICLE</u>	HARRY DOCTOR		FR-3, 5I	122

RECORDING BREAK (25) 5 PUT ON AIDA					
53	<u>CUT IN SHOT FOR SCENE 21 - TRANSOM</u>		Grub	4E, FR-1	123

RECORDING BREAK (26) SET IN DOOR (2)					
53	<u>CUT IN SHOT FOR SCENE 21 - TRANSOM</u>	DOCTOR HARRY		FR-2 5C (AIDA)	124

RECORDING BREAK (27)					
54	<u>23. INT. ACCESS CHAMBER</u>	DOCTOR HARRY		A2 2F/E 1E/F/G	125- 130

RECORDING BREAK (28) 1 to H 2 to H					

"DOCTOR WHO" (4C) 'Ark in Space' Ep. 1
 RUNNING ORDER

PAGE	SCENE	CHARACTER	VFX	CAMS/ BOOMS	SHOTS
51	<u>24. INT. CRYOGENIC CHAMBER</u>	HARRY DOCTOR BODIES		C2 2G/H, B3 1H/J	131- 135
RECORDING BREAK (29) 1 TO K					
58	<u>CONTINUE SCENE 24 - CRYOGENIC CHAMBER</u>	DOCTOR		1K	136
RECORDING BREAK (30) STRIKE Pallet 1 TO J					
58	<u>CONTINUE SCENE 24 - CRYOGENIC CHAMBER</u>	HARRY DOCTOR	Slimy, silvery trail	3G, 2K/J C2, 1J	137- 152
RECORDING BREAK (31) RE-SET Pallet					
61	<u>CONTINUE SCENE 24 - CRYOGENIC CHAMBER</u> <u>(AND INTO EP. 2 - SCENE 1)</u>	HARRY DOCTOR SARAH	7ft. Wirrn	2K/L C3 1J/H	153- 162

END RECORDING

'DOCTOR WHO'

SECIAL 4C

'Ark in Space'

PART ONE

/V.T. CLOCK ON 3A /Al/

TELECINE 1 (35mm)

SOF

OPENING TITLES (Dur: 30")

S/I T/J SLIDES

(1) Ark in Space

(2) by Robert Holmes

(3) Part One

END TELECINE 1

RUN ON (1)

CLOSING CREDITS 'ARK IN SPACE' EP. 1

TELECINE 2

(35mm)

Closing
Sig.Tune
on Tape

CLOSING TITLES (Dur: 50")

S/I T/J SLIDES

(1) Doctor Who TOM BAKER	(10) Costume Designer BARBARA KIDD Make up SYLVIA JAMES
(2) Sarah Jane Smith ELISABETH SLADEN	(11) Lighting NIGEL WRIGHT Sound JOHN LLOYD
(3) Harry Sullivan IAN MARTER	
(4) Voices GLADYS SPENCER PETER TUDDENHAM	(12) Designer ROGER MURRAY-LEACH
(5) Written by ROBERT HOLMES	(13) Producer PHILIP HINCHCLIFFE
(6) Production Assistant MARION McDougall Production Unit Manager GEORGE GALLACCIO	(14) Directed by RODNEY BENNETT BBC Colour
(7) Title Music by RON GRAINER AND BBC RADIOPHONIC WORKSHOP Title Sequence BERNARD LODGE	
(8) Incidental Music by DUDLEY SIMPSON Special Sound DICK MILLS	
(9) Visual Effects Designers JOHN FRIEDLANDER TONY OXLEY	

END TELECINE 2

RECORDING BREAK (1)

REWIND TK &
RELOAD CAPTIONS

/V.T. CLOCK IDENT ON 3A /A1/

V.T. INSERT 1
FOR EP. 3, P.33
REPLAY

1. 5 A	CAMS: 5A, 4A, 1A (AIDA & VASELINE)
Caption: Stars	
1. SPACE STATION IN ORBIT	
S/I 4 A /	
Caption: Earth/Stars	
SLOW ZOOM IN	
Lose Earth	
S/I 1 A /	
(AIDA & VASELINE)	
LS Model: Spacecraft	
TRACK IN.	
ZOOM IN	
CU SPACECRAFT	

(A SPACE STATION IN EARTH ORBIT.

WE ARE MOVING TOWARDS IT.

OUR APPROACH SPEED APPEARS TO INCREASE AS WE GET NEARER.

SOUGHING, EERIE 'SPACE MUSIC' RISES TO A CLIMACTIC SHRIEK OF EXULTATION AS WE PLUNGE INTO IMPACT WITH THE SATELLITE'S SCARRED AND ANCIENT SURFACE.

THE SCREEN GOES BLACK.

THE SILENCE IS ABSOLUTE.

RECORDING BREAK (2) CAM. 1 REPOS.

/V.T. CLOCK IDENT ON 3A /A1/

V.T. INSERT 2
FOR EP. 3, P.36

2. 1 B CAMS: 1B (AIDA), 4A
(AIDA)
L/A LS DOOR
CONTROL ROOM 1

GREEN
LIGHT

SUBJECTIVE SEQUENCE
FOR REPLAY
EP. 3, (p.36)

SLOW TRACK IN

PAN R.

HOLD AUTOGUARD
CENTRE FRAME

/AUTOGUARD DESCENDS/

S/I 4 A /
Spark
Generator

SP.FX.
Fires
'Directly'
at cam.

RECORDING BREAK (3) CAM. 1 REPOS.

-1C -

V.T. CLOCK IDENT ON 3A /A1/

V.T. INSERT 3
FOR EP. 3, P.37

3. 1 C CAMS: 1C (AIDA)
(AIDA)
L/A CS DOOR CONTROL ROOMS 1 & 2

TRACK IN

SUBJECTIVE SEQUENCE
FOR REPLAY
EP. 3, P.37

DOOR OPENS

GREEN LIGHT

ZOOM IN

CU CONTROL PANEL
COVER

SP. FX.
Gelatinous
Tentacle in
L.
Pulls off
cover

FADE LIGHTS

RECORDING BREAK (4)

DM

- 2 -

/V.T. CLOCK IDENT ON 3A /A1/

V.T. INSERT 4
EP. 3, P.37

4. 1 D CAMS: 1D (AIDA)

(AIDA)

L/A LS

DUNE'S

PALLET

1A. INT. CRYOGENIC CHAMBER.

(STILL SUBJECTIVE
CAMERA. WE ARE
INCHING PAINFULLY
ACROSS THE FLOOR
OF THE CHAMBER.

N.B. FOR REPLAY
ALSO EP. 3, P.37

SLOW TRACK
IN
(? CAM. WOBBLE)

/GREEN LIGHT/

THE ONLY LIGHT
IS THE DIM GREEN
LUMINESCENCE
GIVEN OUT BY
OUR ABYSSAL EYE.
THE ONLY SOUND IS
THE LABOURED RASP
OF OUR DYING LUNGS.

CU DUNE'S
PALLET

SP.FX.
Gelatinous
Tentacle
in L.
Opens
pallet

DIRECTLY AHEAD
OF US NOW, ONLY
FEET AWAY, WE SEE
A LOW PALLET. A
PLASTIC SURVIVAL
SHROUD, LIKE A
FUP TENT, COVERS
THE BED. REACHING
FORWARD WITH ONE
GELATINOUS TENTACLE,
WE TULL THE SHROUD
ASIDE. THE BODY
OF A MAN, WAXEN
AND IMMOBILE, LIES
ON THE BED. WITH A
LAST GREAT EFFORT,
WE DRAG OURSELVES
UP AND OVER THE
BODY)

CRANE UP

TRACK

BCU DUNE

RECORDING BREAK (5) REMOVE AIDA

- 2 -

OPENING CREDITS FOR
'THE SONTARAN EXPERIMENT' EP. 1

TELECINE 3 (35mm)

SOF

OPENING TITLES (Dur: 30")

S/I T/J SLIDES

- (1) The Sontaran Experiment
- (2) by Bob Baker and Dave Martin
- (3) Part One

END TELECINE 3

RUN ON (2)

CLOSING CREDITS FOR
'THE SONTARAN EXPERIMENT' EP. 1

TELECINE 4

(35mm)

Closing
Sig.Tune
on Tape

CLOSING TITLES (Dur: 50")

S/I T/J SLIDES

(1) Doctor Who TOM BAKER	(10) Incidental Music by DUDLEY SIMPSON Special Sound DICK MILLS
(2) Sarah Jane Smith ELISABETH SLADEN	(11) Visual Effects Designers JOHN FRIEDLANDER TONY OXLEY
(3) Harry Sullivan IAN MARTER	
(4) Vural DONALD DOUGLAS Krangs GLYN JONES Erak PETER WALSHE	(12) Costume Designer BARBARA KIDD Make up SYLVIA JAMES
(5) Styre KEVIN LINDSAY	(13) Lighting TOMMY THOMAS Sound VIC GODRICH
(6) Roth PETER RUTHERFORD Zake TERRY WALSH	(14) Script Editor ROBERT HOLMES
(7) Written by BOB BAKER AND DAVE MARTIN	(15) Designer ROGER MURRAY-LEACH
(8) Production Assistant MARION McDougall Production Unit Manager GEORGE GALLACCIO	(16) Producer PHILIP HINCHCLIFFE
(9) Title Music by RON GRAINGER AND BBC RADIOPHONIC WORKSHOP Title Sequence BERNARD LODGE	(17) Directed by RODNEY BENNETT BBC Colour

END TELECINE 4

RECORDING BREAK (6)

/REWIND TK &
/RELOAD CAPTIONS/

5.

1 A

CU SPACE
CRAFT

CAMS: 1A /A1/

1B. SPACE STATION IN EARTH ORBIT

HOLD FOR
20 Secs.

MODEL OF
SPACE STATION

RECORDING BREAK (7)

OPENING CREDITS FOR
'THE SONTARAN EXPERIMENT' EP. 2

TELECINE 5

(35mm)

SOF

OPENING TITLES (Dur: 30")

S/I T/J SLIDES

- (1) The Sontaran Experiment
- (2) by Bob Baker and Dave Martin
- (3) Part Two

END TELECINE 5

RUN ON (3)

CLOSING CREDITS FOR
'THE SONTARAN EXPERIMENT' EP. 2

TELECINE 6 (35mm)

Closing
Sig.Tune
on Tape

S/I SLIDES CLOSING TITLES (Dur: 50")

(1) Doctor Who TOM BAKER	(12) Incidental Music by DUDLEY SIMPSON Special Sound DICK MILLS
(2) Sarah Jane Smith ELISABETH SLADEN	(13) Visual Effects Designers JOHN FRIEDLANDER TONY OXLEY
(3) Harry Sullivan IAN MARTER	(14) Costume Designer BARBARA KIDD Make up SYLVIA JAMES
(4) Styre and The Marshal KEVIN LINDSAY	(15) Lighting TOMMY THOMAS Sound VIC GODRICH
(5) Vural DONALD DOUGLAS	(16) Script Editor ROBERT HOLMES
(6) Krans GLYN JONES Eraak PETER WALSHE	(17) Designer ROGER MURRAY-LEACH
(7) Roth PETER RUTHERFORD Prisoner BRIAN ELLIS	(18) Producer PHILIP HINCHCLIFFE
(8) Fight Arranger TERRY WALSH	(19) Directed by RODNEY BENNETT BBC Colour
(9) Written by BOB BAKER AND DAVE MARTIN	
(10) Production Assistant MARION McDougall Production Unit Manager GEORGE GALLACCIO	
(11) Title Music by RON GRAINGER AND BBC RADIOPHONIC WORKSHOP Title Sequence BERNARD LODGE	

END TELECINE 6

RECORDING BREAK (8)

FADE UP

6. 2 A
CS FLASHING
LIGHT

CAMS: 3B, 2A/B /B1, C1/

2. INT. CONTROL ROOM 1.

ZOOM OUT

LS TARDIS

ELEX:
TARDIS
LIGHT
FLASH

(IN DARKNESS
AND SILENT AS
THE GRAVE. THEN
THE TARDIS
MATERIALISES.
AFTER A MOMENT
THE DOOR OPENS
AND THE DOCTOR
STEPS OUT)

/SOUND FX.
TARDIS ARRIVING

DOCTOR WHO: Clumsy, ham-fisted
idiot -!

FLASHING
LIGHT -
STOPS

(HE FLASHES A
TORCH AROUND)

DOOR OPENS

HARRY: (V.O.) But I was only trying -
HOLD DOCTOR

DOCTOR WHO: What? (TURNS) Come out
of there. And don't touch anything!

CRAB L.
(POS. B)

(HARRY AND SARAH
EMERGE. SHE
CARRIES A LANTERN)

HARRY/SARAH
exit

HARRY: I was only trying to open the
door - oh, I say! We've gone!

HOLD 3S
DOCTOR/HARRY/
SARAH

SARAH: Who's gone?

HARRY: I mean this isn't ... We aren't
where we were when ... Good heavens,
I'm going mad!

(3 next)

DM (on 2, shot 6)

- 4 -

SARAH: That's how I felt the first time. Where are we, Doctor?

DOCTOR WHO: I've no idea.

SARAH fwd.

SARAH: A little trip to the moon, you said, just to prove to Harry that -

DOCTOR WHO: I didn't expect him to start messing about with the helmic regulators.

(HE LOOKS ROUND.)

HARRY IS DAZZLED
STIRRING INTO THE
TARDIS. THE
DOCTOR DRAGS HIM AWAY)
away from
Come / there, Harry!

HARRY fwd.

(HE CLOSES THE DOOR)

DOCTOR u/s

HARRY: You could sell that thing, Doctor.

3S HARRY/
DOCTOR/
SARAH

DOCTOR WHO: I could what?

HARRY: Well. Jolly useful in Trafalgar Square. Hundreds of bobbies hiding inside it.

SARAH: Harry.

DOCTOR
fwd.

HARRY: Eh?

SARAH: Stop burbling.

- 4 -

(3 next)

HARRY: Yes, well ...
shock, I expect. I feel quite
strange.

(THE DOCTOR LETS
HIS YO-YO UNWIND
FROM A STILL HANG.
IT HANGS AT THE
EXTENT OF ITS
STRING)

DOCTOR WHO: Not much oxygen.
Nothing to worry about.

7. 3 B
3S DOCTOR/

HARRY/
SARAH

SARAH: Suffocation is nothing to
worry about?

DOCTOR WHO: We can survive for
quite a time yet.

SARAH: While you play with that
yo, yo?

(HE LETS IT SPIN
DOWN AGAIN)

8. 2 B
MCU DOCTOR

9. 3 B
3S DOCTOR/
HARRY/
SARAH

DOCTOR WHO: Just a simple gravity
reading, Sarah. / Yes, almost certainly
we're inside some kind of artificial
satellite ... Now isn't that
interesting?

SARAH: Not very.

DOCTOR WHO: I think it is.

(HE SHINES HIS
TORCH AROUND
WITH KEEN INTEREST)

III (on 3rd shot 9)

- 6 -

10. 2 B
MS DOCTOR

PAN him R.

getting
SARAH: It's dark and cold and it's/
very airless - /DOCTOR WHO: All we have to do is
get the power back on. Let's see
what's over here.HOLD 2S
HARRY/SARAH

(HE MOVES OFF)

SARAH X's L.

SARAH: (TO HARRY) Well we might as
well have a look around. Coming for
a walk, Harry?HARRY: Better stick with the Doctor
don't you think?2S SARAH/
HARRY

(THEY FOLLOW.)

/LIGHTS
ON/THE DOCTOR HAS
FOUND A CONTROL
CONSOLE. HE
PLAYS AROUND WITH
IT. LIGHTS COME ON)DOCTOR WHO: Yes. That's better.11. 3 B
MS DOCTOR(ONE ENTIRE WALL OF
THE CHAMBER IS A
COMPLICATED AND
ELABORATE CONTROL
BANK.)THE DOCTOR STUDIES
THE MASS OF GAUGES
(AND HYDRAULIC WIRES)12. 2 B
Incredible ... /

2S SARAH/HARRY

HARRY out R.
SARAH fwd.HARRY: What's it all for?13. 3 B
2S DOCTOR/
HARRY

- 6 -

(2 next)

(16)

DM (on 3, shot 13)

- 7 -

DOCTOR WHO: I've never seen anything quite like it.

Q DOOR OPEN

HARRY: Sarah.

(THE DOCTOR LOOKS)

{
C

DOCTOR WHO: Definitely built on earth but I can't place the period.

14. 2 B
MS SARAH

HOLD DOOR L.

SARAH IS STUDYING THE FAR WALL.
DOOR OPENS A PANEL OPENS IN IT. SIDE LOOKS THROUGH)

SARAH: Doctor!

15. 3 B
2S DOCTOR/
HARRY

SARAH: Doctor, look!

DOCTOR WHO: In a moment, Sarah.

- 7 -

(2 next)

(17)

DM (on 3, shot 15)

- 8 -

(DOCTOR RIC IS
MAKING A CLOSE
STUDY OF SOME
PART OF THE
MACHINE)

16. 2 B MCU SARAH HARRY: None of it seems to work
now, anyway. /

PAN her L.
to door
Exits

(SARAH PULLS A
FACE AT THE
DOCTOR'S BACK
AND STEPS THROUGH
THE TUNNEL)

17. 4 B MS SARAH /

- 8 -

(2 next)

DM (on 4, shot 17) - 9 -

CAMS: 4B /A1/

3. INT. CONTROL ROOM 2.

Comes fwd.

(SARAH FINDS
HERSELF IN AN
EVEN MORE
COMPLEX MACHINE
ROOM. THIS
SECTION CONTAINS
THE MAIN
COMPUTERS. THEY
ARE DEAD AND
SILENT. BEHIND
HER THE PANEL
SLIDES SHUT)/DOOR CLOSES/CRAB R.
PAN her L.18. 2 B
TIGHT 2S
HARRY/DOCTOR

- 9 -

(3 next)

DM

- 10 -

CAMS: 2B /Bl,Cl/

4. INT. CONTROL ROOM. 1.

DOCTOR u/s

HOLD 2S

DOCTOR WHO: Judging by the macro-slow drive and that modified version of the Bennett oscillator, I'd say this was built in the early thirtieth century.

HARRY: Oh, no ...DOCTOR WHO: You don't agree?HARRY: The thirtieth century!DOCTOR WHO: Late twenty-ninth, early thirtieth, I feel sure.

(HARRY LOOKS AS
THOUGH HE'S
BEEN HIT WITH A
WET SANDWICH)

19. 3 C
MS. SARAH /

- 10 -

DM (on 3, shot 19)

- 11 -

CAMS: 4C (TRAP) 3C /A1/

5. INT. CONTROL ROOM. 2.

Comes fwd.

(SARAH, MEANWHILE,
IS ENDING HER
TOUR OF THE SECOND
SECTION. SHE'S
FINDING IT
INCREASINGLY HARD
TO BREATHE. SHE
TURNS BACK, SEES
THE BLANK WALL,
HUMMERS OVER)

20. 4 C
(CAM. TRAP)
MS SARAH

21. 3 C
CU SARAH

SARAH: Doctor! Doctor! ...
There's no air in here. Doctor,
please!

(SHE HAMMERS THE
WALL. FEAR AND
EXERTION INCREASE
HER DISTRESS)

RUN-ON

/3 TO B/

- 11 -

-12-

22. 3 B CAMS: 3B /B1, C1/
 2S HARRY/
 DOCTOR 6. INT. CONTROL ROOM 1

DOCTOR WHO: Of course, with something as old as this it's difficult to be exact.
 DOCTOR X'S R.

HARRY/DOCTOR HARRY: Doctor, I'm a simple sort of chap.... Are you trying to tell me that we're now in the middle of the ^{thirtieth} century?
 fwd.
 HOLD 2S

DOCTOR WHO: Good gracious no! Well beyond that.

(NO SHOTS
 23-26)

HARRY: Beyond the thirtieth!

DOCTOR WHO: You gave that helmic regulator quite a twist, I'm afraid.

HARRY: Well - where are we?

DOCTOR WHO: It's difficult to say. This has obviously been here for some time. Several thousand years at least -- What was that? /

HARRY: I didn't say a word. I'm beyond words.

27. 4 B /
 L/I MCU
 SARAH

12-

(? next)

CAMS: 4B /A1/7. INT. CONTROL ROOM 2.

PAN her R.

(SMITH, WITH THE
LAST OF HER
STRENGTH, AGAIN
STRIKES THE WALL
WITH A METAL
STANCHION. THEN
COLLAPSES)

She falls.

TILT DOWN

SMITH: Doctor ... I can't ...
breathe ...28. 2 A2S
DOCTOR/HARRY

/

CAMS: 3B 2A/B /B1,C1/

8. INT. CONTROL ROOM 1.

(THE DOCTOR IS
STARING AROUND)DOCTOR: Sarah! Where can she have
got to?

(NO SHOT 29)

HARRY: Back in the Tardis?

30. 3 B
MCU HARRYDOCTOR: Impossible. I've got the
key ... I've told her time and again
about this sort of thing! Going
off by herself - /31. 2 B
MS DOCTORHARRY: But there's only one door.
And I swear she didn't go out there.DOCTOR: Then there must be another
exit.

PAN him L.

HARRY: Hidden deck hatch or
something?32. 3 B
CU HARRYDOCTOR: Vacuum-tight panel, probably;
used them a lot in these early space
ship. (HE FINDS THE PANEL) Yes just
as I thought! /

HARRY: No door knob.

33. 2 B
MCU DOCTORDOCTOR: A remote control /
You haven't touched anything,
have you Harry? /33A. 3 B
CU HARRY

HARRY: Me?

PM

(on 3, shot 33A)

-15-

(24)

34. 2 B
CU DOCTOR

DOCTOR: There are only two of us in here and your name is Harry.

HARRY: Yes, I did just try one switch.

DOCTOR: Which switch?

HARRY: But nothing happened.

35. 3 B
MCU HARRY

DOCTOR: Which switch?

HARRY: Which switch? Oh - this one. No, wait a mo' ... I think perhaps it was ... Well, I might have been standing further along.

DOCTOR: Try / remember, Harry.

HARRY: I am trying. But it's frightfully difficult, you know.

DOCTOR: Just think where you were standing.

HARRY: It was this one.

DOCTOR: Sure?

35A. 2 B
MS DOCTOR

HARRY: Positive. But absolutely nothing happened -

36. 3 B
MS HARRY

DOCTOR: Press it. Go on. Press it.

37. 2 B
MS DOCTOR

(HARRY DOES. THEY

TURN AS THE

PANEL OPENS. THE

DOCTOR GOES TO IT)

DOOR
OPENS

Sarah!

DOCTOR exits

2 TO C

B1 TO B2

RECORDING BREAK (9)

3 TO E

FM

38. 3 E
L/A 2S DOOR/
SARAH

CAMS: 4C/B 3E/F/C, 2C /A1, B2/

9. INT. CONTROL ROOM 2.

DOCTOR enters
kneels
HARRY enters.

(HE RUNS INTO
THE COMPUTER
SECTION AND
BENDS OVER SARAH
HARRY JOINS HIM)

DOCTOR X's
R.
3S HARRY/
SARAH/DOCTOR

DOCTOR: No air in here. Help me to
get her back ...

(THEY START TO
CARRY HER OUT.
THE PANEL CLOSES.

DOOR
CLOSES

HARRY DROPS HIS
END AND MAKES A
DIVE TO STOP IT
CLOSING. HE'S
TOO LATE)

DOCTOR rises

Out L.

HARRY: Confound it! Now what?

DOCTOR: There should be a reverse
control.

(HE SEARCHES
FOR IT)

HARRY: I've always hated sliding doors.
Ever since I got my nose stuck in
one in Portsmouth.

(HE IS EASING
SARAH INTO A
RELAXED BREATHING
POSITION)

DOCTOR: How is she, Harry?

(2 next)

HARRY: Oh, not bad. She'll recover quite quickly once she's out of here. /

39. 2 C
MS DOCTOR

Turns R.

(THE DOCTOR HAS SETTLED ON TWO SWITCHES. HE TRIES ONE WITH NO EFFECT. HE DEPRESSES THE OTHER. AGAIN NOTHING)

40. 3 E
DOOR, HARRY/
SARAH

41. 2 C
MCU DOCTOR

MCU DOCTOR

He turns R.

DOCTOR: Must be a broken circuit ... /

42. 3 E
DOOR, HARRY/
SARAH

HARRY: What?

43. 2 C
MCU DOCTOR

DOCTOR: Nothing seems to be working in here. /

44. 3 E
L/A CU HARRY

HARRY: Oh.

45. 4 C
MS DOCTOR

(HE IS SWEATING AND STRUGGLING FOR BREATH. /

THE DOCTOR IS NOT YET AFFECTED)

DOCTOR: Ah, I've found the oxygen control!

HARRY: Oh Good ...

46. 2 C
TIGHT 2S
PANEL/DOCTOR

(THE DOCTOR TURNS A WHEEL MARKED 'OXYGEN BLEED'. HE PUTS AN EAR DOWN AND LISTENS. WE CAN TELL FROM HIS EXPRESSION THE BAD NEWS)

47. 3 E
L/A CU HARRY

DOCTOR: Not good Harry. /

HARRY: No luck, eh?

48. 4 C
MCU DOCTOR

(on 4, shot 48)

-18-

(27)

DOCTOR: (TO HIMSELF) Why is nothing functioning? /

49. 3 E
L/A 2S
HARRY/SARAH HARRY: Couldn't we smash ... a way out, Doctor? /

50. 2 C
MS DOCTOR PAN him L. DOCTOR: With our bare hands? ... /

51. 3 E
L/A TIGHT 2S
HARRY/SARAH (HARRY, SUFFERING HEAVILY, LOOKS AT SARAH) /

52. 2 C
MCU DOCTOR HARRY: All my ... fault. /
DOCTOR: No, this Harry. I got us into

53. 3 E
L/A TIGHT 2S
HARRY/SARAH HARRY: Not enough ... enough puff to argue. /

DOCTOR: Then lie down. Conserve the oxygen while I ...

54. 2 C
MCU DOCTOR (THE DOCTOR IS CHECKING THE CABLE RUN BETWEEN JUNCTION BOXES BY THE WALL)
PAN him L.
kneels
(HOLD WIRES)

DOCTOR: Do what I can ... That's odd ...

HARRY: What?

DOCTOR: These cables have been sheared clean through ... Right: oxygen valve servo-mechanism.

DOCTOR rises
55. 4 C
MS DOCTOR PAN him L. /

-18-

(3 next)

(on 4, shot 55)

(THE DOCTOR
TRACES THE RUN
BACK TO THE
OXYGEN SYSTEM)56. 3 E DOCTOR: Yellow, black, green ...
L/A CU HARRY57. 2 C HARRY: Uh?
MS DOCTORPAN him L. (HE STARTS RE-
CONNECTING LEADS
TO TERMINALS.)57A. 3 E HARRY IS NEARLY
TIGHT 2S HARRY/
SARAH UNCONSCIOUS.57B. 2 C THE DOCTOR IS
MCU DOCTOR CLEARLY GROGGY
HIMSELF. HE
WORKS SLOWLY AND
CLUMSILY AND WITH
GREAT EFFORT.58. 3 E ONCE HE DROPS
CU SCREWDRIVER HIS SONIC SCREW-
DRIVER AND ITS
RECOVERY IS A
PHYSICAL ORDEAL.
PICKED UP GULPING FOR AIR,
TIILT UP BEADED WITH SWEAT,
CU DOCTOR EYES BLURRED, HE
MAKES THE FINAL
CONNECTION. WE
HEAR THE SWEET
HISS OF OXYGEN
THROUGH THE VALVE.59. 2 C THE DOCTOR DRAGS
MS DOCTOR HIMSELF TO THE
NEAREST BALL-VENT
AND SUCKS AIR INTO
HIS LUNGS. THEN HE
DIRECTS THE VENT
TOWARDS HARRY AND
SARAH. HE CROSSES
(TO THEM) HISSDOCTOR rises
Kneels.
3S DOCTOR/
HARRY/SARAH DOCTOR: Harry ...60. 3 E -19-
TIGHT 3S
DOCTOR/
HARRY/
SARAH

(2 next)

PM

(HARRY STIRS.)

THE DOCTOR
TURNS TO SARAH,
LISTENS TO HER
BREATHING.HARRY STRUGGLES
TO SIT UP)61. 2 C
L/A MCU DOCTORHARRY: Is she ... she okay? /62. 3 E
TIGHT 3S DOCTOR/
HARRY/SARAHDOCTOR: Just in time.
... Are you feeling better? /HARRY: Convalescent ... All I need
now is a couple of weeks at the
seaside.

DOCTOR X'S R.

HOLD them u/s.

DOCTOR: Good.
Give me a hand to lay her on
that couch. It's nearer the vents.CRAB R.
(POS. F)HARRY: Good thinking.3S HARRY/
SARAH/DOCTOR(THEY CARRY SARAH
TO A SEGMENTED
LEATHER COUCH)/2 TO A/
/ 4 TO B/

PAN DOCTOR L.

63. 4 B
3S DOCTOR/HARRY/
SARAHDOCTOR:
I'll just fix the rest of those
cables. /HARRY: Sheared, you said?DOCTOR fwd.
Kneels(THE DOCTOR
STUDIES THEM
AGAIN)

DOCTOR: Or ... bitten.

(on 4, shot 63)

(30)

64. 3 C
MCU DOCTOR

HARRY: Eh? /

DOCTOR: (WORKING) There's a mystery here, Harry. Something happened a long time ago ... /

65. 4 B
2S HARRY/
SARAH

HARRY: Bitten? /

66. 3 C
MCU DOCTOR

DOCTOR: It looks like it ... The interesting question is why? Clearly deliberate therefore done for a purpose. Therefore whatever it was possessed a reasoning intelligence. /

67. 4 B
MCU HARRY

HARRY: And very large teeth. /

68. 3 C
MS DOCTOR

DOCTOR: Splendid. Now let's see if that panel's working. /

DOCTOR rises

(HE CROSSES AND TRIES SWITCH NO.

69. 4 B
PAN him R.
MS DOOR

1. AGAIN. / THE
PANEL OPENS.
THE DOCTOR SMIRKS) /

70. 3 C

DOOR OPENS

All systems go, wouldn't you say? /

MS DOCTOR

71. 4 B

2S HARRY/
SARAH

HARRY: She's coming round. /

(SARAH'S EYES
FLICKER AND
OPEN.)

DOCTOR WHO: Good.

HARRY:
Take it easy, old girl. /

SARAH: Harry ...

HARRY: Yes. I'm here. /

72. 3 C

SARAH: Call me 'old girl' again and I'll spit in your eye. /

MS DOCTOR

DOCTOR: Welcome back, Sarah Jane. /

73. 4 B

2S HARRY/
SARAH

HARRY: Spot of brandy would be the thing, you know. /

(on 4, shot 73)

SARAH: I couldn't breathe...

74. 3 C
MS DOCTOR

PAN him R.

DOCTOR: There's some in the
Tardis.

3S HARRY/
SARAH/DOCTOR

HARRY: You'll be as right as nine-
pence in a little while. We're
going to get you a drop of brandy.

HARRY rises
comes fwd.

SARAH: I hate brandy.

HARRY/DOCTOR
OUT R.

(HARRY AD LIBS AS
HE FOLLOWS THE DOCTOR)

RECORDING BREAK (10)

/3 TO B/ 4 TO D/

75. 2 A CAMS: 3B, 2A/D, 5B(SPARK) /C1/
2S HARRY/
DOCTOR

10. INT. CONTROL ROOM 1.

76. 3 B /
CU AUTOGUARD

(THE DOCTOR IS IN
THE OTHER SECTION
STARING AT A
METAL ROD WITH A
KIND OF RADAR DISH
TOP WHICH IS
LOWERING FROM THE
CEILING)

77. 2 A Do you think you could persuade..
2S HARRY/ HARRY: / What the deuce is that?
DOCTOR

They X L.

DOCTOR: Get down, Harry!

CRAB L.
(POS. D.)

(HE JUMPS AND
CARRIES HARRY

TIGHT 2S
DOCTOR/HARRY

WITH HIM BEHIND
THE SHELTER OF

78. 3 B /
CU AUTOGUARD

A BENCH. /A
LIGHTNING BOLT

S/I 5 B /
Spark Generator

FLASHES FROM THE

3 B CU HARRY'S SHOE

ROD, STRIKING
HARRY'S SHOE
AS HE VANISHES.
HE GIVES A YELP
OF PAIN. HIS SHOE

SP.FX. 7
SMOKING

LIES SMOULDERING

TWO YARDS AWAY)

79. 2 D /
TIGHT 2S
DOCTOR/HARRY

HARRY: Oh, crikey! What's happening?

DOCTOR: Keep your head down!

80. 4 D /
(LOCKED OFF)
L/A MS COUCH,
SARAH

FM (on 4, shot 80)

CAMS: 4D (LOCKED OFF) /A1/

11. INT. CONTROL ROOM 2.

SARAH moves
up

(SARAH MOVES A
LIMP ARM,
THINKS ABOUT
SITTING UP,
DECIDES TO REST
A LITTLE LONGER.
SHE CLOSES HER
EYES. THERE IS
A DISTANT SLEIGH
BELL SOUND.

/GRAMS/

HOLD FOR
20 SECS.

A SHIMMER OF
LIGHT PLAYS OVER
THE COUCH.
SARAH DEMATERIALISES)

RECORDING BREAK (11) /CLEAR SARAH/

ROLL BACK & MIX

81. 4 D /
(LOCKED OFF)
L/A MS COUCH

/SHIMMER
LIGHTING/

HOLD FOR
20 SECS

RECORDING BREAK (12)

82. 2 A
CU HAT
rises

CAMS: 3B, 2A, 5B(Spark) /C1/

12. INT. CONTROL ROOM 1.

83. 3 B
CU AUTOGUARD
S/I 5 B /
SPARK GENERATOR

(USING AN
EXTENSIBLE
PROBE THE DOCTOR
CAUTIOUSLY RAISES
HIS HAT ABOVE THE
BENCH. THERE IS
A SECOND THUNDER-
BOLT. HE BRINGS
THE HAT DOWN WITH
ITS CROWN BURNING
AND RUEFULLY BEATS
OUT THE FLAMES)

RECORDING BREAK (13) /SET UP SP.FX. ON HAT/

84. 3 B /
TIGHT 2S
DOCTOR/HARRY

DOCTOR: We seem to be trapped, Harry.

HARRY: What is it?

SP.FX.
DR.'S
HAT
SMOKING

DOCTOR: Some sort of automatic guard.
I wasn't bargaining for this. When
I repaired the circuits. I wonder?

HARRY: What?

DOCTOR: Of course! That's why they
were cut in the first place! I
begin to understand it now -

HARRY: What about Sarah?

DOCTOR: Tell her to stay where she
is.

HARRY: Sarah! Sarah! ?

85. 4 D
LS COUCH

CAMS: 4D Al13. INT. CONTROL ROOM 2.(ON THE EMPTY
COUCH)

HARRY: (V.O) Can you hear me,
old girl? Stay where you are.
Don't come near the door -
understand?

RECORDING BREAK (14)

- 29 -

86. 2 A CAMS: 3B, 2A 5B(MODEL /C1/)
CU PROBE
rises

15. INT. CONTROL ROOM. 1

87. 3 B / (THE DOCTOR
CU AUTOGUARD LOWERS HIS
ALL-PURPOSE
EXTENSIBLE
PROBE. HE
TAPS HIS
TEETH WITH
IT)

88. 2 A / CU PROBE lowers

89. 3 B /
TIGHT 2S
DOCTOR/HARRY HARRY: Does that help?
We're organic.

DOCTOR WHO: Apparently it's not
activated by movement. Unless
what's moving is organic.

DOCTOR WHO: Not under here. we're not.

HARRY: Ah, yes! Good bit of
logical deduction, Doctor.

DOCTOR WHO: (ACIDLY) Thank you.

90. 5 B / CU SCREW
(MODEL)
SP.FX.
Screw
turns / (OUT WITH SON 1C
SCREWDRIVER. HE SETS
TO WORK ON THE STUDS
HOLDING THE BENCH DOWN)

- 29 -

DF

91. 2 A
MS DESK

CAMS: 5B(SPARK), 3B/D, 2A/B /C1/

17. INT. CONTROL ROOM. 1

turned R.

(THE BENCH IS
FREE. THE
DOCTOR AND
HARRY EASE IT
ACROSS THE
FLOOR)

92. 3 B
TIGHT 2S
DOCTOR/HARRY

PAN them R.
OUT R.

DOCTOR WHO: To this wall. Inch
it round your way. One slip, Harry,
and we'll be charcoal.

HOLD AUTOGUARD

(GRUNTING WITH
EFFORT, THEY
MANOEUVRE AGAINST
THE CONTROL WALL.)

ZOOM IN

DOCTOR WHO: Back to you, Harry.
HARRY: Okay.

93. 2 B
TIGHT 2S DOCTOR/
HARRY

DOCTOR WHO: Ah! There it is.

HARRY: What?

/3 TO D/

DOCTOR WHO:

Trouble is I can't reach it
from here.

(3 next)

DF

(on 2, shot 93)

HARRY: What can't you reach?

94. 3 D L/A CU
AUTOGUARD
lever DOCTOR WHO: The auto-guard, cut-out,
Up there, see? / ... Never mind.
 The faithful scarf.

95. 2 B TIGHT 2S
DOCTOR/HARRY (HE UNWINDS IT
AND PREPARES
TO THROW IT
OVER A LEVER
MARKED 'AUTO-
GUARD'. HE
FLINGS IT /

96. 3 D CU AUTOGUARD THE LIGHTNING
CRACKLES, HIS
SCARF FALLS
BACK IN TWO
SECTIONS, THE
ENDS BURNING)

S/I 5 B Spark Generator

RECORDING BREAK (16)

97. 2 B TIGHT 2S / HARRY: Hard luck. Jolly good try,
DOCTOR/HARRY though.

(THE DOCTOR
EXTINGUISHES
HIS SCARF)

SP.FX.
DR'S
SCARF
SMOKING DOCTOR WHO: This isn't
cricket, you know, Harry.

HARRY: No, Mind you, if only I had
 a cricket ball I'd jolly soon knock
 that switch -

(HE STARES AS
THE DOCTOR PRODUCES
A BATTERED BALL
FROM HIS TROUSERS
POCKET. HE
POLISHES IT ON
HIS LEG AND
HANDS IT TO
HARRY)

(3 next)

(on 2, shot 97)

-33-

DOCTOR WHO: Will this do?(HARRY SPITS ON
HIS HAND)HARRY: Watch this.(HE THROWS THE BALL.
THE LIGHTENING
CRACKLES. THE
BALL DESCENDS IN
BLAZING FRAGMENTS)/LIGHTING FX/
SPARKSP.FX.
Bits of
cricket
ball fallHARRY: Organic..... of course.DOCTOR: Afraid so.HARRY: Well - now what?DOCTOR WHO: Risky. I must try it.
You don't need your other shoe
do you, Harry?HARRY: Suppose not.DOCTOR WHO: Slip it off, old chap...
Now I wan't you to throw it across
the room. When I give you the
word. Understand? Ready - now!

(3 next)

-33-

HARRY: What are you going to do?

DOCTOR WHO: I'm trying to distract it.

(HE SETS HIMSELF FOR A SPRING)

Let's just hope it's not double-barreled.

HARRY: Ready.

DOCTOR WHO: Now!

98. 3 B

LIGHTING FX. / SPARK

CU AUTOGUARD LEVER

DR. IN & OUT

2 B

CU HARRY'S SHOE SP.FX.

'Harry's shoe smoking

HOLD DOCTOR over bench

Rises

CU AUTOGUARD

SP.FX.

It rises

2S HARRY/ DOCTOR

DOCTOR fwd.

HOLD 2S

HARRY/DOCTOR

(HARRY HURLS THE SHOE. THE LIGHTNING BLASTS / THE DOCTOR SPRINGS, PULLS THE LEVER AND DROPS IN ONE MOVEMENT, / HARRY'S SHOE BURNS BRIGHTLY)

I think we've done it, Harry.

(VERY CAUTIOUSLY HE EDGES FROM UNDER THE BENCH. HE STRAIGHTENS)

Pity about the scarf. Madame Nostradamus made it for me. (CALLS) A witty little knitter. All right, Sarah, you can come through now. Never get another like it.

(2 next)

(on 3, shot 100)

-35-

HARRY: What about my shoes?DOCTOR OUT
L.DOCTOR WHO: Sarah!101. 2 B
CU HARRY'S
feet(HE GOES THROUGH
TO THE OTHER
SECTION. / HARRY
STARES AT HIS
STOCKINGED FEET)102. 3 B
MCU HARRY /HARRY turns
L.HARRY: The Lords of the
Admiralty are never going to
believe this.HOLD him to
door.103. 4 D
MS HARRY
thru door /

(break next)

- 35 -

CAMS: 4D /A1/

18. INT. CONTROL ROOM. 2.

CRAB R.
PAN him L.
2S DOCTOR/
HARRY

(HARRY ENTERS.
THE DOCTOR
SILENTLY INDICATES
THE EMPTY
COUCH)

HARRY: Oh, not again ...!

RECORDING BREAK (17)

104. 3 D /CUT IN SHOTS FOR SCENE 10/ /CONTROL ROOM 1/
CU HARRY'S SHOE
[SP.FX.
Smoking]

RECORDING BREAK (18)

105. 2 D /CUT IN SHOT FOR SCENE 17/ /CONTROL ROOM 1/
CU HARRY'S SHOE
[SP.FX.
Smoking]

RECORDING BREAK (19)

106. 3 F CAMS: 4, 3F /A1,B2/
 CU COUCH
 lifted

20. INT. CONTROL ROOM. 2

ZOOM OUT
 2S DOCTOR/
 HARRY (THE DOCTOR REMOVES
 THE LEATHER
 SECTIONS FROM
 THE COUCH. THE
 BASE IS A METAL
 GRID. IT
 LOOKS LIKE THE
 INSIDE OF A
 WIRELESS SET)

DOCTOR WHO: Oh, what a fool!
 Why didn't I realise ...? /
 107. 4 D MCU HARRY

HARRY: What is that thing? /

108. 3 F 2S DOCTOR/
 HARRY DOCTOR WHO: Short range matter
 PAN DOCTOR L. transmitter. But the strange thing
 is ...

109. 4 D 2S (HE TURNS AND
 STUDIES THE
 COMPUTER)
 DOCTOR/HARRY

It's just an internal
 relay, Harry. /

/3 TO C/

HARRY fwd. HARRY: I haven't the foggiest notion
 what you're talking about, Doctor.

(break next)

DF
(on 4, shot 109) - 39 -

PAN DOCTOR
R.
to door

DOCTOR WHO: Never mind. It means
Sarah's not far away. All we have
to do is find her. Come along.

(HE LEADS THE
WAY OUT)

RECORDING BREAK (20)

110. 1 E CAMS: 2E, 1E /A2/

H/A CU
SARAH

14. INT. ACCESS CHAMBER.

ZOOM OUT
MS

(SARAH LYING
ON AN IDENTICAL
COUCH. CLASSICAL
MUSIC ECHOES
THROUGH THE ROOM.
COLOURED SPOTLIGHTS
DRIFT MESMERISINGLY
OVER HER BODY.
SUDDENLY HER EYES
SNAP OPEN.
SHE STARES
AROUND)

SARAH: Where am I?

(A CALM AND
GENTLE VOICE
ISSUES SOOTHINGLY
FROM A SPEAKER)

/TAPE/

VOICE: Welcome, sister. Welcome
to Nerva.

She rises

111. 2 E /
IS SARAH

(SARAH, STARTLED,
BEGINS TO SIT
UP)

No, do not move. It is dangerous
to move from the tranquiller couch.
Please remain in contact with the
biocryonic vibrations. (cont...)

112. 1 E /
H/A MS SARAH

DF
(on 1, shot 112)

- 28 -

(SARAH, ALREADY
UNDER THE
INFLUENCE,
SINKS BACK)

113. 2 E
MS SARAH
PUSH IN
MS

114. 1 E
H/A MCU
SARAH
ZOOM IN
CU

VOICE: (cont) In five minutes the final phase of your processing must commence. If you have ny personal possessions that you wish to have preserved, please place them in the casket adjacent to your right hand ./.. Shortly you will hear the recorded voice of the High Minister speaking personally to you. At the conclusion of the Ministers message there will be a two-minute interregnum preceding the commencement of irradiation. /You may use this time to record any final message that you wish to have conveyed to the members of your commune. Please state the name and district number of your commune at the beginning and end of your message.

(SARAH DREAMILY
UNCLIPS HER
BROOCH, EAR-RINGS,
BRACELET, OR
WHATEVER, AND
OPENS THE
CASKET)

RECORDING BREAK (21)

115. 1 E
H/A CU SARAH

CAMS: 1E /A2/

16. INT. ACCESS CHAMBER.

(AS BEFORE,
SARAH IS
BEMUSEDLY WATCHING
THE PLAY OF
LIGHT. SUDDENLY
A WOMAN'S VOICE
ISSUES FROM
THE SPEAKER)

/TAPE/

VOICE: Greetings, Citizen Volunteer.
This is the High Minister speaking:

ZOOM OUT
MS

(SARAH RAISES
A SLEEPY HAND
IN GREETING)

ZOOM IN
CU

On behalf of the World Executive
I salute you who are about to make
the supreme sacrifice. In a few
minutes you will pass beyond
life. In case there is any fear
in your heart, any doubt in your
mind at this awesome moment, let me
remind you that you take with you all
our pasts. You carry the torch that
has been handed down from generation
to generation ...

SARAH: What's happening?

(FOR A SECOND SHE
SHOWS A FRIGHTENED
AWARENESS. THEN SHE
RELAXES BACK INTO THE
SOOTHING VIBRATIONS
OF THE COUCH)

RECORDING BREAK (22)

DF

116. 2 E
MS SARAH

CAMS: 2E /A2/

19. INT. ACCESS CHAMBER.

(A PERSPEX CYLINDER
SLIDES FROM THE
WALL, ENCLOSING
THE COUCH ON
WHICH SARAH LIES.
A SMOKY RED
VAPOUR HISSES
INTO THE CYLINDER,
COILING ABOUT
HER, RAPIDLY
THICKENING)

SP. FX.	
(a) Lower perspex front	
(b) dry ice vapour	
(c) Red light	

ZOOM IN
CU

RECORDING BREAK (23)

DF

- 40 -

117. 4 E CAMS: 5C, 4E, 1X /FR1, FR2/
WS TRANSMOM /SLUNG MIKES/

21. INT. THE TRANSOM.

DOCTOR, HARRY
enter L.

(THE TRANSOM
IS A CURVING
PASSAGE THAT
CIRCLES THE ARK,
AT 90 DEGREES
IF POSSIBLE IT
SHOULD APPEAR
ENDLESS. THERE
IS DIM INDIRECT
LIGHTING. THE
DOCTOR AND HARRY
EMERGE INTO IT)

go u/s

DOCTOR WHO: We'll try this way first.

118. 5 C

WS TRANSOM.
DOCTOR/HARRY
in u/s. Come
fwd. PAN
them R.
HOLD 'Armour
Door R.
Out R.

(THEY COLE TO
A DOOR MARKED
"ARMOURY")

Not very likely.

RECORDING
BREAK (24)

(THEY MOVE ON
AND FIND THEIR
WAY BARRIED BY
DOGS)

SET IN DOOR /
SP. FX.
LAY GRUB TRAIL

119. 4 E

✓TAPE/

WS TRANSMIT
DOCTOR/HARRY
in L.
Go u/s

MECHANICAL VOICE: (0.0.V.) (BUKS OUT) This is a Sterile Area! Keep out!

ZOOM IN
HOLD 2S

(1 next)

DOCTOR WHO 4C. REWRITE EP.1.

14.10.74

(on 4, shot 119)

-41-

HARRY: Like a hospital

/SHUTTER
DOOR
RAISES/

(THE DOCTOR PRESSES
THE CONTROL BUTTON.
THE DOORS SLIDE
OPEN. THE DOCTOR
MOTIONS HARRY
THROUGH)

120. 1 X /

TIGHT 2S
DOCTOR/HARRY

Ought we, d'you think?

DOCTOR WHO: Why not?HARRY fwd.
X's L.(HARRY SHRUGS.
HE GOES THROUGH.5 - C
(AIDA)
L/A 2S
DR./HARRY

CUT TO A SUBJECT
SHOT FROM INSIDE,
THE SAME AS IN SCENE 1,
ACCOMPANIED BY AN
EERIE, LOUD BREATHING.
HARRY STEPS THROUGH
FIRST, STARES DIRECTLY
AT CAMERA. HE STOPS
WITH A SHOCKED GASP.

4 - E
H/A CS
GRUB

CUT TO HARRY'S P.O.V.
OF HIM, JUST FOR A
FRACTION OF A SECOND,
GRUB pulled
under floor. WE SEE A GLISTENING
GLOB. IT IS
SHAPELESS, ABOUT THE
SIZE OF A SACK OF FLOUR
AND IT SLITHERS OUT OF
SIGHT ROUND THE CORNER)

1 - X
2S HARRY/
DOCTOR

What is it?

(5 next)

-41-

(on 1, shot 120)

- 42 -

HARRY: I saw something ... moving.DOCTOR WHO: Nonsense, old chap.HARRY: I'm positive I -DOCTOR WHO: Trick of the light.

HARRY out L.

121. 5 C
LOOSE 2S
HARRY/DOCTORHARRY: It wasn't a trick of the light. I saw something moving ... just about here.They come
fwd.

kneel.

(THE DOCTOR STOPS
AND STARES DOWN.
HE BENDS. WE
SEE IT NOW. A
SLIMY SILVERY
TRAIL ABOUT TWO
FEET WIDE. IT
STOPS AT AN
IRON GRILLE)2S HARRY/
DOCTORDOCTOR WHO: Nothing could have
lived in here ... Nothing.(HE SCRATCHES A
FINGERNAIL OVER
THE TRAIL. HE
RUNS A STICKINESS
OFF HIS FINGERS
DISTASTFULLY)HARRY: What d'you make of it,
Doctor?DOCTOR WHO: (MUSING) It's like
the trail left by a gastropod
mollusc.

(Run-on next)

DF (on 5, shot 121)

- 43 -

HARRY: A slug?

DOCTOR rises

(THE DOCTOR RISES.

TILT UP

HE LOOKS ABOUT
ABSTRACTEDLY)

HARRY RISES

DOCTOR WHO: Or a snail?HARRY: That size? ... Never. Anyway it
couldn't have got through there.DOCTOR WHO: Interesting. A multi-
nucleate organism?HARRY: Eh?They come
fwd.DOCTOR WHO: Come on, let's find
Sarah first. This looks promising..PAN them R.
thru door(HE OPENS A DOOR
MARKED 'GREEN
BADGE PERSONNEL
ONLY')

RUN ON

/5 TO D/ FR2 TO 3/

122.

5 D

CAMS: 5D

/FR-3/

TIGHT 2S
DOCTOR/HARRY ^{22.} INT. CUBICLE.
thru door

(IN A SMALL
LIFT, DOORS
BOTH SIDE. THE
DOCTOR WHO CLOSES
THE DOOR AND THE
LIFT MOVES
/GREEN LIGHT/

They go
out R.

HARRY: She's obviously not
in here.

DOCTOR WHO: Decontamination
chamber. Better hold your breath.

RECORDING BREAK (25)

/5 PUT ON AIDA/

/CUT IN SHOTS FOR SCENE 21 - THE TRANSOM/

123.

4 E

H/A CS GRUB

SP. FX.
GRUB pulled
under floor

RECORDING BREAK (26) /SET IN DOOR (2)/

124.

5 C

(AIDA)
L/A 2S DOCTOR/
HARRY

/GREEN LIGHT/

RECORDING BREAK (27)

AB 125. 2 F
MS DOOR

CAMS: 2F/E, 1E/F/G/A27

23. INT. ACCESS CHAMBER.
DOOR OPENS

slides open (DOOR OPENS.
DOCTOR WHO HELPS
A BLEEDING HARRY
CUT.

DOCTOR/HARRY
enter

HE PROPS HIM
AGAINST THE
WALL AND LOOKS
ABOUT WITH KEEN
INTEREST.

CRAB L.
(POS. E)

HE CROSSES AND
STUDIES THE
WEIGHTED COUCH,
A REPLICAT OF THAT
IN THE CONTROL ROOM)

PAN him R.

126. 1 E
H/A MCU DOCTOR

DOCTOR WHO: I've a feeling
we're getting warm, Harry.

DOCTOR turns
L.

(THERE IS A DOOR
WITH A WHEEL
LOCK.)

127. 2 E
MS DOCTOR

IT IS MARKED
'ANIMAL-BOTANIC'.

PAN him L.

DOCTOR WHO
PEERS IN THROUGH
THE OBSERVATION
POINT)

2S DOCTOR/
HARRY

Yes
Animal and botanic \neq of course!
That explains everything. Do
you realise what this is, Harry?

HARRY: Uuh...?

DOCTOR WHO: Aren't you feeling
better yet?

(1 next)

AB (on 2, shot 127)

HARRY: No. I'm not feeling better.

DOCTOR WHO: Full yourself together. This is fascinating. A cryogenic repository.

HARRY: A repository for what?

PAN DOCTOR
L.

DOCTOR WHO: Everything. Well, everything they considered worth preserving. And just look at this!

(ONE ENTIRE WALL
OF THE CH LABOR
IS A FILING
CABINET.)

128.

1 F

MS HARRY.

(HE OPENS DRAWERS)

PAN him L.

2S DOCTOR/
HARRY

DOCTOR WHO: Microfilm...It's a complete record, Harry. History. Music. Architecture. Literature. Engineering...Incredible! The entire body of human thought and achievement.

HARRY: Yes, but what for?

129.

2 E

CU HARRY

DOCTOR WHO: Posterity? (SHRUGS)
I don't know...Why build all this and send it into space?

130.

1 F2S DOCTOR/
HARRY

DOCTOR fwd.
X's R.
TRACK BACK
(POS. G)

I say
HARRY: Couldn't be some sort of survival kit, could it?

DOCTOR WHO: Survival, of course.

HARRY: You know the kind of thing they shove in lifeboats.

DOCTOR WHO:

You're improving, Harry.

2S HARRY/
DOCTOR

HARRY: Am I?

DOCTOR
sits

DOCTOR WHO: Your mind is starting to work. It's entirely due to my influence. You mustn't take any credit for it. What's missing?

HARRY: Eh?

DOCTOR WHO: If we are to assume that some great cataclysm struck the Earth and just before the end they launched this lifeboat...then the most obvious missing element appears to be man himself. What has happened to the human species, Harry?

/DOOR OPENS/

DOCTOR
turns L.

(HE RAISES A
HAND DOWN IN
DECLINATORY
FASHION.

THE HAND SMACKS
A BUTTON. THERE
IS A HISSING NOISE
AND A PANEL
SLIDES OPEN.

THEY LOOK
(AT EACH OTHER)

RECORDING BREAK (28)

/1 TO H/2 TO H/

AB

131. 2 G CAMS: 3G, 2G/H/K/J, 1H/J/K
L/A LS /C2/3, B3/
HARRY/DOCTOR
24. INT. CRYOGENIC CHAMBER.

(HARRY AND DOCTOR
/DOOR OPENS/ WHO ENTERS.
HARRY & DOCTOR ROWS OF LOW
fwd. PALLETS RETREAT
CRAB L. INTO MIRRORED
(POS. H) INFINITY.
PAN THEM L. EACH IS
SHROUDED IN
PLASTIC.
L/A 2S MAXIM HUMAN
HARRY/DOCTOR FIGURES ARE
IMMOBILIZED ON THE
PALLETS)

132. 1 H HARRY: What
H/A LOOSE 2S a place for a mortuary! /
HARRY/DOCTOR DOCTOR WHO: This isn't a
PAN them L. mortuary. Quite the reverse.

133. 2 H HARRY: The reverse? Well,
2S / I'd hardly call it a nunnery....
DOCTOR /
HARRY DOCTOR WHO: Cryogenic chamber.
Old principle but I've
never seen it applied on this
scale. There must be hundreds
here. Look at them!

134. 1 J HARRY: When you've seen one
MIRROR SHOT / mortuary you've seen 'em all.

135. 2 H HARRY: Corpse? These
2S DOCTOR / people aren't dead, Harry -
HARRY HARRY X'S L. they're asleep. This is the
whole human race awaiting the
trumpet blast!

AB (on 2, shot 135)

DOCTOR OUT L.

(DOCTOR WHO,
MOVES OFF AMONG
THE BEDS.)

PAN HARRY L.

HARRY SHAKES
HIS HEAD.

CRAB R.

HE PULLS ASIDE
THE PL STIC SHROUD
FROM THE NEAREST
PALLET AND FEELS
FOR A PULSE LEAT)

TIGHT 2S
EXTRA/HARRY

HARRY: Dead as a door-knocker.

(HE DIGS OUT
HIS STETHOSCOPE)

RECORDING BREAK (29) /1 TO K/

136.

1 K

/ DOCTOR WHO: Homo sapiens.

L/A MCU DOCTOR What an inventive,
In L. invincible species...It's
only a few million years since
they crawled up out of the mud
and learned to walk. Puny,
defenceless bipeds, they survived
flood and famine and plague. They
survived cosmic wars and holocausts.
PAN him R. And now they're out here among
Out R. the stars, waiting for a new
life...ready to outsit eternity.
They're indomitable!

RECORDING BREAK (30) /1 TO J/ /STRIKE PALLET/

137.

2 K

2S HARRY/
DOCTOR

(HE DELIVERS
T HIS SPEECH
TO HIMSELF, ON
THE MOVE, AND
RETURNS TO SEE
HARRY USING HIS
STETHOSCOPE)

DOCTOR WHO:

What do you think you're
doing, Harry?

HARRY: Sorry to contradict
you, Doctor. There's not
a flicker of life.

AD

- 50 -

DOCTOR WHO: Suspended animation. /

138. 1 J

3S HARRY/
EXTRA /DOCTOR

(NO SHOT 139)

HARRY: But there are no metabolic functions at all. Look at this one. Even in the deepest coma the hair and fingernails don't stop growing. The epidermis -

DOCTOR OUT R.

DOCTOR WHO: Total suspension, Harry. That's the whole point of a cryogenic chamber. You can't survive ten thousand years in a coma. /

140. 1 J

CU HARRY

141. 2 J

L/A MS DOCTOR

Turns R.

HARRY: Ten thousand years? /

DOCTOR WHO: ~~thousane~~ Fifty thousand years. ~~hundred.~~ The length of time is immaterial. /

142. 1 J

CU DOCTOR

(HE PAUSES FOR
A LAST LOOK
ABOUT)Let HARRY
in L.

Amazing sight, isn't it? The entire human race in one room. All colours, all creeds, all differences finally forgotten.

TIGHT 2S
HARRY/DOCTORHARRY: Are you serious?
The entire human race.

143. 2 J

TIGHT 2S
HARRY/DOCTORDOCTOR WHO: Well, its chosen descendants. The operation must have been meticulously planned. Come on. /

144. 1 J

2S DOCTOR/
HARRY

HARRY: Now where are we going? /

DOCTOR WHO: First to find Sarah -DOCTOR u/s
HARRY u/s

then we'll shut down the systems and leave. We're intruders here, you know.

(3 next)

(on 1, shot 144)

- 51 -

AB

minute Doctor.

HARRY: Just a / D'you mean to tell me this is how it's all going to end? In here?

2S DOCTOR/
HARRY

DOCTOR WHO: Not the end, Harry. Just a pause.

HARRY: But there are only a few hundred corps...bodies here - I mean what happened to the rest of mankind? There must have been some catastrophe?

Yes

DOCTOR WHO: / And they saw it coming so they made provision as best they could. Don't forget that. It's something ^{for you} proud of.

DOCTOR OUT L.

(HARRY LOOKS
AROUND WITH
INAPPROPRIATE
FEELING. SUDDENLY
HIS EXPRESSION
CHANGES)

145.

3 G

CS TRAIL

HARRY: Doctor, look!

(HE POINTS. WE
PAN TO THE
SILVER TRAIL ON
THE FLOOR.)

146.

1 J

2S DOCTOR/
HARRYAGAIN THEY STUDY
IT)They X R.
DOCTOR X'S R.

147.

2 J

CU DOCTOR

DOCTOR WHO: (TO HIMSELF)
Oxygen. Radiant heat...This
deep in space. I wonder...?

148.

1 J

CU HARRY

HARRY: Perhaps it's some
sort of mould.

149.

2 J

2S HARRY/
DOCTOR

(on 2, shot 149)

- 52 -

AB

DOCTOR WHO: Mould?

They rise

HARRY: The other trail we saw in the corridor.150. 1 J
CU HARRYDOCTOR WHO: But the thing you saw moving? /151. 2 J
2S HARRY/
DOCTORHARRY: Dust? That grille is probably a dust extractor. We opened the doors after umpteen years and there was a bit of a draught... /

DOCTOR out L.

DOCTOR WHO: Yes very convincing. All the same we'll just check some of the beds while we're here.

(THEY MOVE OFF)

152. 1 J
MS DOCTORHARRY: What are we checking for exactly? /DOCTOR WHO: Just making sure everything's in order.

RECORDING BREAK (31) /RESET PALLET/

153. 2 K
LOOSE 2S
DOCTOR/HARRY
HARRY fwd.
X's L.(HARRY DRUGS.
HE AMBLES ALONG
HIS ROW OF BEDS.)SUDDENLY HE
STOPS. HE
PULLS ASIDE A
SHROUD.HIS EXPRESSION
CHANGES TO ONE
OF HORROR)

(1 next)

- 52 -

HARRY: ! Doctor!
Doctor, over here quick!

EASE OUT
Let DOCTOR
in R.

(DOCTOR WHO
HURRIES OVER)

TIGHT 2S
HARRY/DOCTOR

DOCTOR WHO: What have you
found?

(HE STOPS,
APPALLED,
STARING AT
THE BED.)

154. 1 J
CU SARAH

WE PAN DOWN.
SARAH LIES
THERE, WAXEN
AND MOTIONLESS.

155. 2 K
2S HARRY/
DOCTOR

DOCTOR WHO
TAKES HER
SHOULDERS)

Sarah...! Oh, Sarah Jane...

HARRY: There's nothing we can
do for her now.

(NO SHOTS 156
& 157)

DOCTOR WHO:
She'll be like this for
three thousand years at least.

HARRY: There must be something
we can do!

/I TO H/

HARRY fwd.
PULL BACK
(POS. L)

DOCTOR WHO: Even if we had
a resuscitation tank it's
probably too late to revive
her now..

HARRY: Resuscitation tank? What
does it look like?

(HARRY HURRIES
TO THEM)

DOCTOR WHO: Very similar to an oxygen cylinder. You'll recognise it if there is one.

HARRY opens
first
cupboard

(HE BENDS OVER
SARAH AGAIN,
CHECKING FOR ANY
SIGN OF LIFE.)

HARRY opens
second
cupboard

HARRY OPENS
ONE CUPBOARD
- HURRIES TO THE
NEXT.

HOLD CU
HARRY

HE PULLS OPEN
THE DOOR.

158. 1 H /
L/A MS
WIRRN
falls fwd.

A SEVEN-FOOT
HIGH 'THING',
GELATINOUS,
JOINTED TENTACLES
BRISTLING WITH
COARSE HAIR,
A HUGE SINGLE
FACTED 'EYE',
AND FEROCIOUS,
OPEN-GAPING
MANDIBLES SWINGS
DOWN UPON HIM.

HOLD HARRY

HARRY GIVES A
CRY AND FLEES
BACK)

159. 2 L /
MS DOCTOR
Comes fwd.

CRANE DOWN
2S HARRY/
DOCTOR

(END OF EP. 1)

(1. INT. CRYOGENIC CHAMBER) (Ep. 2)

(HARRY FALLS BACK WITH
A CRY.
THE WIRRN SWOOPS DOWN
ON HIM.

IT DROPS BESIDE HIM
WITH A SOFT THUD,
SCATTERING BITS OF
ITS DESSICATED TENTACLES)

(HARRY, POP-EYED WITH SHOCK, PULLS HIMSELF UP. THE DOCTOR IS STANDING BEHIND HIM, STARING AT THE CREATURE)

HARRY: It's dead...

DOCTOR WHO: Very dead.

PAN DOCTOR R.

He kneels (HE PICKS UP A PIECE OF TENTACLE)

160. 1 H Practically mummified. /
CU HARRY

HARRY: What is it?

161. 2 K /
CU DOCTOR

(FOR A SECOND THE DOCTOR GAZES BLANKLY AT HARRY, DEEPLY INTROSPECTIVE. THEN HE SHAKES HIS HEAD)

He rises

162. 1 H DOCTOR WHO: That's something we can leave till later! / No sign of a resuscitator, eh?
2S HARRY/ DOCTOR

HARRY: I didn't get chance to see.

DOCTOR u/s

2S DOCTOR/
HARRY

(THE DOCTOR LIFTS A CASE FROM THE CUPBOARD. OPENING IT -)

DOCTOR WHO: Some kind of medical kit wouldn't you say? These look like drugs.

(on 1, shot 162)

- 2A -

(HARRY SHAKES HIS
HEAD OVER THE FUTURISTIC
IMPLEMENTS)

DOCTOR fwd.
OUT R.

HARRY: Bit beyond me, I'm afraid.
I'm a leechers man myself.

PAN HARRY R.

2S HARRY/
DOCTOR

DOCTOR WHO: (FRUSTRATED) There
must be something in this that would
help Sarah. But what? What?

HARRY: Doctor..... look!

/END RECORDING/

- 2A -